

Canadian ARt LibrarieS

newsletter

Volume 5, no. 1, April, 1980

special issue: BIBLIOGRAPHY & INDEXING, continued

CARLIS Workshop

CLA 35th Annual Conference, Vancouver, June 11 - 17, 1980

CARLIS WORKSHOP

BIBLIOGRAPHY AND INDEXING FOR FINE ARTS IN CANADA

Thursday, June 12, 1980

Fine Arts Division
Main Library, UBC

- 9:00 a.m. - 9:30 a.m. Registration, Fine Arts Library
- 9:30 a.m. - 12 noon Convenor: Kathy Zimon, Fine Arts Division
University of Calgary
- Speakers: Roy Stokes, Director, UBC School of Librarianship
Francess Halpenny, Associate Director (Academic) University of Toronto Press
Melva J. Dwyer, Head Librarian, Fine Arts Division, UBC
- 12 noon - 1:00 p.m. Lunch Faculty Club, UBC
- 1:30 p.m. - 3:30 p.m. Convenor: Melva J. Dwyer
- Speakers: Harry C. Campbell, Director, Urban Libraries Study Project, Toronto
Brian Owen, Librarian, Systems Division, UBC
Andrew Nitecki, Assistant Professor, Faculty of Librarianship, University of Alberta, Edmonton
- 3:45 p.m. - 5:00 p.m. Visit to the Anthropology Museum, UBC
- Transportation: Public transit on Granville street downtown Bus no. 10 comes directly to UBC. Exact fare 50¢.



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M. NOEL BALKE

The retirement of Noel Balke as Chief Librarian to the National Gallery of Canada leaves a considerable gap in the world of Canadian art libraries which will be difficult to fill. For about fifteen years the Library has had Noel to guide its fortunes and during that time it has developed into an important repository for art research materials in Canada, and a catalyst for Canadian art library activity.

Not only is Noel leaving a fine legacy of service and collections to the Gallery, but she has also contributed to the profession in many ways during that period. She was instrumental in the founding of the Art Libraries Committee within CLA and served as its first Chairman. Throughout her career she was active in the Special Libraries Association and served as the Chair in the Museum's Arts and Humanities Division.

Finally, she was a guiding spirit in the formation of the IFLA Round Table of Art Librarians and served as an officer of this fledgling organization during its starting-up phase.

Canadian art librarians and librarianship owe a profound debt of gratitude to Noel Balke for her achievements during her tenure at the Gallery Library.*

P. Anthony

* For an extensive review of Noel Balke's varied professional career, see Library Association Record, February 1980, p.92.

We congratulate Jacqueline Hunter on her appointment to the position of Chief Librarian of the National Gallery of Canada. Jacqueline has been with the Gallery Library for many years, most recently as Deputy Librarian.

Royal Canadian Academy of Arts

ROYAL CANADIAN ACADEMY OF ARTS: EXHIBITIONS AND MEMBERS 1880-1979.

Compiled by Evelyn deRostaing McMann. University of Toronto

Press. 1980. (autumn, expected price \$50, 500 copies)

A detailed record of every work exhibited in the Annual exhibits (92), Special exhibits organized by the Academy (12), Fairs and world expositions to which the Academy officially contributed (12), and Travelling exhibits toured by the National Gallery of Canada (18). The 134 exhibitions are listed, with complete information of date, place, number of works.

Over 22,000 works are entered, by nearly 900 RCA Members, and over 2,100 non-members, in the fields of painting, sculpture, architecture, design, photography and films. Almost all the well known Canadian artists are included, nearly 300 whose names appear for the first time in a Canadian art reference book, and about 200 American, British and European artists. Exact dates and places of birth/death are given wherever possible, with reference to where biographies are available for each artist in Canadian, American, British and European art dictionaries. The biographical reference is coded to nearly 30 standard books: Harper, MacDonald, Bénézit, Thieme-Becker and others. Location of works in public galleries is also noted.

Of special interest to some libraries is the number of entries by our leading architects, over 200, many of these are federal, provincial and heritage buildings.

Information on the nearly 300 minor artists was gathered from the files of the Art Gallery of Ontario, Montreal Museum of Fine Arts, Musée d'Art Contemporain, Vancouver Art Gallery, Metropolitan Toronto Central Library, University of British Columbia and Vancouver Public Libraries. Sad to say, a number are still 'name only', but some have addresses which will give a clue to later researchers.

The official History of the Royal Canadian Academy of Arts is being written by Rebecca Sisler, RCA, to be published by Clarke, Irwin, in the autumn, 1980. (The exact title will be announced soon.) The book will be large format, with 100 full colour and 100 black and white illustrations. In addition to recording the extensive participation of the Academy, and its contributions to the entire Canadian art scene since 1880, Miss Sisler has gathered lively and entertaining reports, both from the Minutes and Members. The ten chapters progress from the pre-1880 art scene in Canada to the plans and directions of the Academy as it enters its second century.

Evelyn McMann

Review

AUCTION PRICES OF AMERICAN ARTISTS: AUCTIONS 1970 - 1978.

Weybridge, Eng., Art Sales Index Ltd. [1979] US\$55.00

The British publisher, Arts Sales Index Ltd., in titling his publication Auction prices of American artists, has used the word American in a refreshingly literal fashion to designate the artists of two continents from Tierra del Fuego to Ellesmere Island. He has drawn from the data base of the Annual art sales index the auction results of works by Canadian, Cuban, Chilean, Usonian and other American artists for the eight seasons from 1970/71 to 1977/78 at the principal auction houses of England, Europe, The United States, Australia and Canada.

From the Canadian viewpoint this coverage of foreign auction houses is the book's chief merit, for of 2451 results listed for Canadian works about a quarter are for sales abroad. Because of the high starting level of prices indexed, however - \$240.00 in 1970 increasing to \$368.00 in 1978 - the sales results at home of many Canadian works and the names of many Canadian artists are eliminated. Drawings are not included until October 1975. Before that date only oils and a few watercolours are listed, which further reduces Canadian content.

To measure the effects of the high starting levels and the concentration on oils I compared, for a sampling of Canadian artists, the items recorded in the Auction prices of American artists and Harry Campbell's Canadian art auction record from 1970 to 1974. The CAAR, which reported all Canadian items sold in Canadian auction houses regardless of price or medium, gave access to nearly four times as many works and nearly three times as many artists. The overlap between CAAR and APAA was small. Only a few artists had any great number of works sold abroad, and the APAA missed some sales from Canadian houses which came above its level.

You may ask why I bother to make this comparison. Campbell's Canadian art auction record is a fine work but it ceased with the 1974 issue, and at least the APAA brings us four years further on. Take heart, the CAAR has not expired, not has Harry Campbell. He is alive and well and about to bring out Canadian art: the auction record, 1976-1978. Like the previous annuals, this three year cumulation will cover sales results attained in auctions in Canada by Canadian works in all media at all prices. Two new features will be illustrations of over one hundred works, and short biographies of twelve hundred artists, nearly a quarter of them Inuit. General Publishing has priced this cumulation at \$50.00

Because of its coverage of foreign sales a library which does not subscribe to the Annual art sales index, and which is seriously interested in Canadian art, should invest in Auction prices of American artists.

A library which cannot afford both Auction prices of American artists and Canadian art: the auction record should certainly prefer the latter. To the buyer or seller of Canadian art it will give a truer picture of the market, and it will assist future researchers in tracing the provenance of many more works.

J. Hunter

The Winnipeg Art Gallery Biography Files

Although the Winnipeg Art Gallery has been in existence since 1912, it did not have a library until the 1950's. At this latter date, the Gallery was located in the Winnipeg Civic Auditorium, a facility which also accommodated museum exhibits, and, in addition, provided a setting for such a wide spectrum of cultural events that one could go there to attend a Jon Vickers recital one evening, and professional wrestling matches a few nights later.

The Gallery's library started as a very modest collection of books, located in a small office in the Auditorium. Many of the titles were donated by Dr. Ferdinand Eckhardt, the Gallery's first full time professional director, and the collection was intended to assist Gallery staff in their research. The collection of books and periodicals gradually increased as members of various committees and interested citizens contributed materials, and a librarian was hired to accession and catalogue the collection. It was not long before the increasing size of the collection necessitated its being moved to a larger space, but it was not until the Winnipeg Art Gallery moved into its own building in 1971 that a designated area was set aside exclusively for the use of the library.

Even before the move to new quarters took place, however, the value of having artists' biography files as a reference resource in the library had been recognized, and a collection of files had been started. From the beginning of the project and for several years thereafter, the task of assembling and coordinating the files was undertaken by volunteers whose knowledge of art history and library procedures varied, but whose energy and enthusiasm were apparently limitless. At times, however, enthusiasm can be hoist with its own petard, as the following story may show.

The materials for the biography files came from diverse sources, but the principal items for the files were newspaper clippings and articles from magazines which, although not art publications, frequently included articles about art. Time and Newsweek are examples of this latter category, but, interestingly enough, even some professional journals such as M. D. of Canada, a medical publication as its title suggests, include articles about art. It was from M. D. of Canada that an article about a tranquilizer was clipped, dutifully placed in a file folder, and entered under the name of the medication in the artists' biography files of our library, where it was not discovered until about two years ago. I do not recall the name of the tranquilizer - it may have been Damitol, which was approximately what I said when I discovered the mistake. In any case, one cannot help thinking of the anecdote about the composer, Franz Joseph Haydn who, working late into the night to complete the score of a concerto, accidentally wrote some of the part for French horn into the line intended for the cellos, and, catching his own mistake, jokingly added the notation, "im Schlaf geschrieben" - "Written while asleep."

At the time that the files were started, the project did not have strictly defined limits. The idea seems to have been to collect concise biographical information about artists on a world-wide basis, and it was pursued successfully for a few years until the reverberations of the information explosion began to be felt, and it became apparent that the collection of biographical data would have to be done more selectively. What had compounded the space problem in our biography files was that some volunteer staff had inserted files which had names on them, but were otherwise empty. The names

appeared as cross-references in other sources, and the enthusiasts had started files in the hope that biographical information might some day be forthcoming about these artists. Without exception, however, the names proved to be those of obscure individuals, unlikely to darken even a footnote in a doctoral dissertation in art history, and the "red herring" files have been removed from our collection.

Because the Winnipeg Art Gallery shares with many other libraries the problem of finding enough space to house a collection that is rapidly growing in all formats, we decided to make more space in our biography files by removing files of artists on whom we have substantial amounts of material available in other sources, such as monographs and exhibition catalogues. This explains why our library no longer keeps files on artists such as Emily Carr and Lawren Harris. The Herculean labour of weeding our files was undertaken in 1978-79 by my assistant, Mrs. Sheila Anderson. By this time, we had discussed the possibility of making a list of our biography file holdings for Canadian artists and artists working in Canada, especially after the discussion among Canadian representatives at the 1978 ARLIS/NA conference in New York about means of sharing information. The arrival of the Vancouver Art Gallery's list of biography files in the autumn of 1979 prompted us to begin work on our own list, and my new assistant, Miss Tammy Bridges, set to work, going through our files, recording the names and dates of Canadian artists and artists working in Canada, checking doubtful spellings of names and dates of birth and death in various sources, including Colin S. McDonald's Dictionary of Canadian artists and the Ontario index of Canadian artists. Miss Bridges not only compiled the list, but also typed it when the manuscript copy was completed. It is she who really deserves the credit for the existence of our list, which is available free of charge to any art librarian who would like a copy.

Meanwhile, we have a number of other projects under way. We are gradually cataloguing the collection of the Winnipeg Art Gallery's own exhibition catalogues, and also recataloguing the book collection in accordance with the format of international standard bibliographic description. In the latter area, we have managed to recatalogue forty percent of the collection within the past two and a half years, in addition to keeping up with the cataloguing of new materials. Of course, we are still adding to our biography files, and attempting to build up the collection with reference to Manitoba artists particularly. In short, our library is making gradual progress towards reaching a point where, if any librarian can ever dare say such a thing without tempting fate, it's "the way it's spoze" to be."

David W. Rozniatowski

HANDMADE PAPER - PAPERSMITH MILL, CAMBRIDGE, ONTARIO

A mill to make handmade paper, described as "the only commercial producer of handmade paper in North America", was established a couple of years ago in a renovated 125-year old former grain mill on the Speed River at Cambridge, Ontario. The mill is a joint venture of Av Isaacs (Isaacs Gallery, Toronto) and Earl Rosen. Its major markets should be print studios (such as Inuit art cooperatives), art schools, fine and commercial artists, quality printers, interior designers, bookbinders and restorers. The mill will produce a wide range of special products using custom colours, sizes textures, watermarks and laminates, as well as making special papers to order. The operations of the mill are described in a 12-page brochure, and in Macleans, April 2, 1979.

Artists in Canada Data Base

"Artists in Canada Data Base" is a project begun by CARLIS with the aim of creating a union list of artists vertical files in Canadian libraries.

Libraries surveyed in the National Library's Fine Arts Library Resources in Canada (1978) received a letter from CARLIS this month (April) asking for their support and cooperation. Each library was asked to supply a list of their files which will then be input into the National Gallery Library's data base of artists' names at the National Museums Corporation's National Inventory Programme. If the response from libraries is great enough, funds will be found to have the combined lists published as a union list of files.

Anyone whose library does have a collection of vertical files on artists who has not been contacted but is interested in the project is asked to call or write Susan Hasbury, Documentalist, National Gallery of Canada - Library, Ottawa K1A 0M8.

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CARLIS Projects

Below is a list of art library projects suggested by members of the Art Libraries Section of C.L.A. in its first two years. Thirteen and fourteen years later, we can look with some satisfaction on the partial or full completion of many of these projects:

1967: *Survey of art libraries in Canada*

Circulation of list of Canadian exhibition catalogues

Co-ordination of art documentation:

- artists' files

- indexes of reproduction of Canadian art

1968: *Union list of fine arts serials in Canadian libraries*

Central Canadian archives for information on Canadian artists

Bilingual library subject catalogues

Reprints of: books about Canadian art and artists

: annual exhibition catalogues of art associations and

: annual ^{museums} Reports and bulletins of museums

Microform copies of biographical files on Canadian artists in the National Gallery Library

Ballenford Books, specializing in books on architecture and interior decoration opened last April in Toronto. The bookshop regularly exhibits drawings by architects, and since its opening has held several one-man shows. For exhibiton announcements, and a catalogue of books, write:

Ballenford Books
98 Scollard Street
Toronto, Ont. M5R 1G2
(tel. 416-960-0055)

Eskimo print catalogues: a bibliographic update

Available from Canadian Arctic Producers Ltd., P.O. Box 4130, Station E, Ottawa, Ont., K1S 5B2, (contact: Michael Revere, Fine Arts Dept.) are the following titles, with the years in which catalogues have appeared indicated.

Baker Lake: annually from 1970 to 1979

Cape Dorset (up to and including 1974): annually from 1959 to 1974. For Cape Dorset catalogues from 1975 to 1979, contact: M.F. Feheley, Ltd., 5 Drumsnab Road, Toronto, Ont., M4W 3A4.

Holman Island: annually from 1965 to 1970, and 1972 to 1979.

Pangnirtung: 1973, and annually from 1975 to 1979.

Available from the Fédération des Coopératives du Nouveau-Québec, 8102 route Trans-Canada, Ville St-Laurent, Québec, H4S 1R4 (contact: Suzette L'Abbé, Sales Representative) are the following titles, with the years in which catalogues have appeared:

Arctic Quebec (Nouveau-Quebec): annually from 1972 to 1975, with 1973 and 1974 in two parts. None appeared, 1976 - 1979.

Inoucdjouac: 1976. None appeared, 1977 - 1979.

Povungnituk: 1962, 1964 to 1966, 1968, 1960/1970, 1972, 1973, 1975 to 1978. None appeared in 1979.

Tivi Etook (one-man catalogues): "Whispering in my ears and mingling with my dreams," 1975; "In the days long past," 1976.

Davidialuk (one-man catalogue): 1977.

Peter Morqan (one-man catalogue): 1976.

Canadian Arctic Producers will accept standing orders from libraries; prices vary, but at this time do not exceed \$3.50 per catalogue. Prices for 1979 catalogues range from \$1.77 to \$2.37. Catalogues must be ordered individually from the Fédération des Coopératives du Nouveau-Québec, but the price per catalogue is equally modest.

Karen McKenzie

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EXPLOITING THE CULTURAL PROPERTY ACT TO EXTEND YOUR BOOK BUDGET

Canadian art librarians whose book budgets allow no room for the purchase of those expensive limited edition portfolios and books on Canadian artists that appear regularly on the market, or important private collections of art books which may become available, should be familiar with the terms of the Cultural Property Act which make it advantageous for collectors to make tax-deductable donations of books and art to public institutions. The Fisher Rare Books Library of the University of Toronto rarely makes these expensive purchases out of its budget, but it looks to private donors for their eventual acquisition. Is your library or gallery on the list of "designated institutions"?

For an information kit on the provisions of the Cultural Property Act which came into force in September, 1977, write to:

*Marie D. Chantigny, Secretary, Movable Cultural Property,
Secretary of State, Ottawa, Ont. K1A 1M5*

Index to Canadian Art Exhibition Catalogues up to 1914

The following notes have been compiled from a discussion with Michael Pantazzi, author of the Index, and they may not be totally accurate in all details. But I think it is important that art librarians know about the impressive file being assembled by Michael in his office in the European Curatorial Department of the National Gallery of Canada.

The aim of the Index is to give details of Canadian works of art exhibited in Canada and outside of the country before 1914. This involves indexing not only catalogues of exhibitions held in Canada, but also examining newspaper accounts of exhibitions for which a copy of the catalogue has not been found. For exhibitions held outside Canada, such as the universal expositions, Canadian works in the general catalogue are being indexed. Art librarians can appreciate the background and experience in Canadian art needed to make decisions about whether an artist can be considered to be Canadian.

To date, more than 350 catalogues have been indexed. The earliest is the Toronto Society of Artists and Amateurs exhibition in 1834. Auction catalogues are not being included. The file begins with Anon., followed by the artists in alphabetical order. Works are listed in chronological order by exhibition date. The entries repeat the information found in the catalogues, including prices where given, and indication of illustrations.

Because most of the indexing has already been completed, the file is already a major research tool for 19th and 20th century Canadian art. But it is unpublished, and there are not firm plans at the moment to have it published. It exists only as an enormous file of slips in Michael Pantazzi's office. The Index is the compiler's own research project, and is not a National Gallery service, therefore access cannot be completely open, not can the author devote a great deal of time to searching requests. But enquiries can be sent to Michael Pantazzi at the National Gallery in Ottawa.

MEW

Arts in America; A Bibliography. Edited by Bernard Karpel.

Smithsonian Institution Press Books. ISBN 0-87474-578-0. 4 vols. US\$190.00

Only two of the four volumes have so far appeared of this long-awaited publishing event, but a major U.S. art bibliography project: Arts in America: A Bibliography promises to be a most authoritative bibliography on American art.

Coverage of the arts is broad, with separate sections on native art, architecture, decorative art, design, sculpture, art of the West, painting, graphic art, photography, film, theatre, dance and music. Each topic is subdivided by specific subjects, chronologically and geographically, and by types of materials, such as periodicals. Further topics include Serials & Periodicals, Dissertations & Theses, and Visual Resources.

Among the authors are many librarians, writers and curators familiar to art librarians. While the bibliographies are selective, the sheer size of the volumes and length of each section - 25,000 annotated entries - suggests complete coverage of worthwhile published sources. The fourth volume is a detailed index, and a quick browse reveals many potentially useful Canadian references.

Indexes to Canadian Art Periodicals

VANGUARD

Since 1931 the Vancouver Art Gallery Bulletin, (called VANGUARD since 1942 and changed this year from a bulletin to an art periodical), has been indexed as far as artists exhibiting in the VAG. This list is on cards only, but the library can supply dates and number of exhibitions of every artist who has shown work here, whether alone or in group shows. This list is not limited to Canadian artists. A reference is given to the date of the Bulletin or Vanguard listing the artist, so that some information on the artist and his work can be found by referring to said Bulletin or Vanguard. Also the Gallery press clippings, (kept in the library), can be referred to for reviews.

However, when Vanguard became a periodical instead of a museum calendar of events this year, the library felt it should be properly indexed, and Art Index was used as a guide as far as possible, that is, it is an author-subject index.

"As far as possible" means that people indexing for Art Index do not have the editor and editorial staff of each periodical peering over their shoulder suggesting additional entries "so that no one will feel he has been left out". These entries included those reviewing out of gallery exhibitions and new books, briefly.

The index will be published in the February, 1980 issue of Vanguard.

Jean Martin

HIGHLIGHTS

A current project of the Special Collections Division, Arts and Humanities Area Library of the University of Calgary Library is an index to HIGHLIGHTS, the newsletter/bulletin published by the Alberta Society of Artists. The University of Calgary Library has recently received almost an entire run of the publication from 1948 to 1964. Since Highlights was not picked up by the Canadian Periodical Index or the Art Index, the sometimes lengthy articles and the many fine illustrations are not easily retrieved. Artists such as Maxwell Bates, Janet Mitchell, Illingworth Kerr, Marion and Jim Nicoll and Margaret Shelton were all regular contributors to Highlights and this index will provide a wealth of information on them and many other Alberta artists. The index will focus on the artists who contributed the original prints which accompany many issues of the bulletin, but will also include less detailed citations to other individuals, society news, columns, articles, etc. The index is being compiled by Jan Roseneder, bibliographer in the Division.

Kathy Zimon

Curtis' North American Indian

PROJECT OF THE SPECIAL COLLECTIONS DIVISION; UNIVERSITY OF CALGARY LIBRARY

This project is to be the fifth occasional paper published by Special Collections and deals with a highly important donation made recently by Mrs. Sparrow of DeWinton, Alberta: it consists of a collection of the twenty volumes and accompanying twenty portfolios of Edward S. Curtis' The North American Indian. The emphasis in the pamphlet will be on the importance of the collection in the history of photography, Indian studies, and as an outstanding example of the book as a work of art. The important local provenance of the collection will also be stressed by the editors, Jan Roseneder and Apollonia Steele.

K. Zimon

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SUBJECT ANALYSIS OF CANADIAN PICTORIAL IMAGERY

During two 6-month periods of sabbatical leave in 1980 and 1981, I shall be identifying pictorial images of Canadian interest in books and periodicals published before 1867 (approx.) and will be indexing them according to their iconographic or subject content using the thesaurus nearing completion in the Picture Division, Public Archives of Canada. In conjunction with the project, I am preparing a dictionary of 19th century Canadian engravers.

The thesaurus, and the programme within the Picture Division to inventory works of art in its collections is described in detail in a number of publications issued during the International Conference on Computerized Inventory Standards for Works of Art last November:

Vézina, Raymond. The computer - passing fad or thorough-going revolution. Ottawa, Public Archives Canada. 1979. 28p.

Vézina, Raymond. Reflections on Canadian iconography: formation of a working group and artist list. Ottawa, Public Archives Canada. 1979. (Working draft number 4). 58p.

Schoenherr, Douglas E. Standards for the descriptive cataloguing of paintings, drawings, watercolours, prints and posters in the Picture Division. Archival Data, Artist Data, Physical Data, Historical Data; Adapted to the Fields in the Fine and Decorative Arts Data Base of the National Inventory Programme. Ottawa, Public Archives Canada. 1979. (Working draft number 2). 81p.

(Above publications also available in French)

Listes d'Artistes vérifiées par Paul-Henri Delvaux. Département de l'iconographie. Ottawa, Public Archives Canada. 1979. 27p.

M. Williamson

BIOGRAPHICAL DICTIONARY OF ARTISTS IN SASKATCHEWAN, 1905 - 1980

I intend to spend my sabbatical leave for the academic year 1980/81 doing research of a biographical dictionary of artists in Saskatchewan, 1905-1980. I would appreciate to know of similar projects in other provinces.

I would appreciate as well to hear from other librarians or researchers who intend to work or have been working on similar projects, whether this type of research of biographical dictionaries of artists of individual provinces of Canada could be coordinated, so that eventual publication of such biographical dictionaries would have a uniform format.

Marketa Newman
Collection Development
Library,
University of Saskatchewan
Saskatoon, Sask. S7N 0W0

BIBLIOGRAPHY ON RUDOLF ARNHEIM

I am working on an annotated bibliography on Rudolf Arnheim to be included in the special Arnheim issue of the Canadian Review of Art Education Research.

Loren Singer
Norris Library, Concordia University, Montreal

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BIBLIOGRAPHIES ON CANADIAN ART

Canadian art bibliography has a great distance to go, but perhaps readers would alert the Editor to particularly commendable bibliographies appearing in books, periodicals or other sources. Some recent ones include:

CANADIAN POSTERS, POSTER DESIGNERS, DESIGN FIRMS AND ILLUSTRATORS

Stacey, Robert. The Canadian poster book. Toronto, Methuen, 1979.
p. 82-84.

ART & ARTISTS IN BRITISH COLUMBIA DURING THE 19th CENTURY

Peters, Helen Bergen. Painting during the colonial period in British Columbia, 1845-1871. Published for the Maltwood Art Museum and Gallery, University of Victoria by the Sono Nis Press, 1979. p. 78-80.

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McLaren Micro Publishing Co. announces publication of the exhibition catalogues of the National Gallery of Canada:

National Gallery of Canada. Ottawa. Exhibition catalogues, 1919-1959.
(450 items). 167 sheets. Hard copy finding aid. Available June 1980.
\$425.00

publications

- * Barbara Kwasny and Elaine Peake are the authors of: Look at Calgary's Public Art, a small, 113 page paperback with 71 black and white illustrations of sculptures, murals, paintings, wall hangings, etc. located in public areas and buildings in Calgary. Published in 1977 by: Public Information Department, City of Calgary, on behalf of Parks/Recreation Department. The price is \$3.00.
- * The following recent titles are available from the publisher: Alberta Culture, Visual Arts, 3rd floor, Beaver House, 10158 - 103rd Street, Edmonton, Alta. T5J 0X6.
Handbook for Artists and Collectors 1979/80 ISSN 0709-3284
This is basically an up-to-date listing of Alberta galleries, mostly in Calgary and Edmonton, with some advice to artists, collectors and dealers.
Visual Arts & Crafts Facility Planning. 70 p. 1980.
Structuring Towards Development; a manual designed to assist visual arts and crafts organizations to develop organizational skills, to gain recognition and to obtain assistance. 74 p. 1977.
- * Alberta Culture, Field Services, Provincial Building, Room 218, Medicine Hat, Alta. T1A 4J6, has published:
Southern Alberta Visual Artists Index 1980. 47 p.
This is a brief listing of artists and craftsmen residing in Lethbridge, Medicine Hat and some smaller centres in southern Alberta.
- * Alberta Culture, Cultural Heritage, 12th floor, CN Tower, Edmonton, Alta. T5J 0K5 has published:
An Approach to Fund Raising. 30 p. 1980.
This pamphlet is designed to assist arts groups, performing and visual, to develop better fund raising techniques.
- * Number One of THE DEVIL'S ARTISAN; A JOURNAL OF THE PRINTING ARTS recently appeared, with articles on: The Introduction of Western Typography to China Re-examined, Platen Presswork Mechanics, Stalking the Elusive Wood Type, and, The Grimsby Wayzgoose. Editors are Paul Forage, Glenn Goluska and William Rueter. It is expected that the new periodical will appear twice a year. Three dollars covers the price of three issues. Cheques should be made payable to William Rueter, and sent to:
The Devil's Artisan
354 Markham Street
Toronto, Ont. M6G 2K9
- * Parr, 1893-1969; a Print Retrospective. Available for \$7.95 from:
Gallery One, 121 Scollard Street, Toronto, Ont.
- * ARTS & CULTURE OF THE NORTH; A QUARTERLY DEVOTED TO ESKIMO ART & CULTURE.
Not surprisingly, this magazine although U.S. contains considerable Canadian content. Articles include reviews of auction prices, notices of publications received in the ACN library, and a calendar of upcoming exhibitions. Subscription to libraries: US\$15.00 (includes listing in Calendar of Events). Back issues to no.2, Feb. 1977 available at \$6.50 each. From: 162 East 80th Street, New York, N.Y. 10021
- * The Vancouver Art Gallery library still has some copies of its Canadian biographical file checklist revised by student help during the summer, and the errata and supplement sent out in November. Both are free.

news notes

CANADIANS AT ARLIS/NA, NEW ORLEANS, JANUARY 26-30.

New Orleans is a great place to be in late January and the eight Canadians who managed to attend the 8th ARLIS/NA conference were able to enjoy the weather and blossoms as well as the plethora of stimulating and interesting programmed events.

Most readers of the CARLIS Newsletter will have access to the ARLIS/NA Newsletter which will be reporting on the meetings and events, but I will mention that at the "Canadian Table" at the luncheon with the Executive Board we were fortunate in having the Vice-Chairman (Chairman-Elect), Wolfgang Freitag, and the Past Chairman, Kathy Ratzenberger, join us, enabling overall ARLIS/NA and general art library development to be discussed as well as topics of primarily Canadian interest.

These topics are covered elsewhere in this Newsletter so I will conclude by listing those Canadians who were present. They are Loren Singer, Ken Chamberlain, Daphne Dufresne, Juanita Toupin, Karen McKenzie, Diana Meyers, Mary Williamson and Peter Anthony.

P. Anthony

- * OPUS International, no. 75, Winter 1979, p.32-35, has an article on Alex Colville: "Densité et transparence dans la peinture d'Alex Colville," by Claudine Romeo, accompanied by the following black and white illustrations: Main Street, 1979; Roadwork, 1969; Refrigerator, 1977; Woman & Terrier, 1963, Dog and Priest, 1978.
- * PORTFOLIO; The Magazine of the Visual Arts, vol. 2, no. 2, April/May 1980 features a City Portrait on Toronto, with articles by Adele Freedman and George Baird on the city's art and architecture. Readers who may be unfamiliar with this new glossy, "Art News" type of magazine, may order it from: Portfolio, Subscription Service Bureau, Post Office Box 2714, Boulder, Colorado 80321. \$18.50.

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Cohodas, Marvin. Degekup: Washoe fancy basketry, 1895-1935. Vancouver, B.C., Fine Arts Gallery, University of British Columbia, 1979. \$14.50 plus \$1.00 postage.

The exhibition Degekup held at the Fine Arts Gallery, U.B.C., Vancouver, August 13 to September 20, 1979, was the first time that such a large collection of Washoe basketry had been assembled for public display. Arranged by Glenn Allison, curator of the UBC Fine Arts Gallery and documented by Marvin Cohodas, Lecturer, Fine Arts History Department, UBC, the exhibition was the culmination of years of interest on the part of Cohodas who is himself a basket weaver.

The catalogue has an extensive text complete with many reproductions showing details of weaving methods as well as photographs of the baskets and their weavers. Since there is a limited literature on the subject of Indian basket weaving, this catalogue is an important contribution. It will remain a basic source of information on Washoe baskets and their weavers for some time.

The 114 page catalogue has been produced on cream, non-gloss paper which tends to lessen the sharpness of the reproductions a bit. However, the catalogue is an important acquisition for any library interested in the arts of North American Indians. It is obtainable at the Fine Arts Gallery, University of British Columbia, 2075 Wesbrook Place, Vancouver, B.C. V6T 1W5.

Melva Dwyer

CANADIAN ART LIBRARIES (CARLIS) NEWSLETTER

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